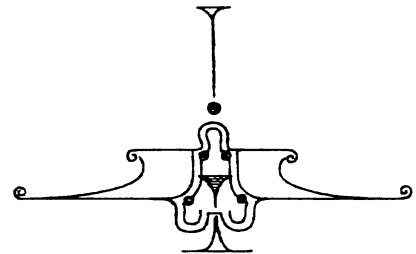


Piano solo

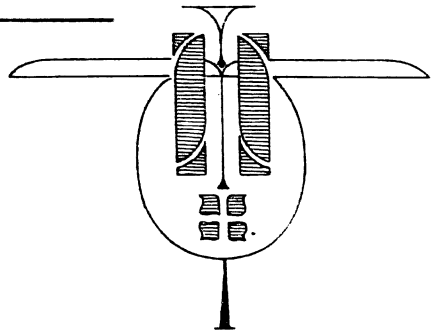
IGNAZ BRÜLL

Drei Klavierstücke

OP. 101.



- | | | | |
|------------------|----|-----------|---|
| N ^o . | 1. | MENUETT | ♩ |
| N ^o . | 2. | GAVOTTE | ♩ |
| N ^o . | 3. | NOVELETTE | |



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LONDON, W. 5. Princes Str. Oxford Str.

WIEN I. Wollzeile 1.

Premier Aveu!

First Avowal.

Ernest Gillet.

PIANO.

a tempo

p *un poco rit.*

un poco animato *p* *un poco rit.* *tempo* *un poco rit.*

Ped. * Ped. * Ped. * Ped. * Ped. *

Tendre éveil.

IDYLLE.

Gabriel-Marie.

PIANO.

Andante cantabile.
naïvement (environ $\text{♩} = 80$)

p

IGNAZ BRÜLL

COMPOSITIONEN.

Pianoforte.

Tanzweisen Op. 89, Nr. 1.....	Mk. 1.20 4/-
In slavischer Weise Op. 89, Nr. 2....	Mk. 2.00 4/-
Berceuse a) in F ^{dur} _{major} Op. 93 N ^o 1.	Mk. 1.20 3/-
b) in Fis-(F*) ^{dur} _{major} " " 2.	Mk. 1.20 3/-
Impromptu " " " 2	Mk. 1.50 4/-
Reigen " " " 3.	Mk. 1.50 4/-
Spanischer Tanz.....	Mk. 1.50 4/-
Menuett Op. 101 N ^o 1.....	Mk. 1.20 3/-
Gavotte " " " 2.....	Mk. 1.00 2/-
Novellette " " " 3.....	Mk. 1.50 4/-

Pianoforte zu 4 Händen (Duet)

Tanzweisen Op. 89 N ^o 1.....	Mk. 2.00 4/-
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Gesänge

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N ^o 2 für hohe Stimme.....	1.-
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Wiegenlied für meinen Jungen. (RICHARD DEHMEL) Op. 92 N ^o 3 für Baryton od. Bass.....	1.-

für Frauenchor mit Orchester.

Walzer (G. MENASCI) Op. 91 für Sopran u. Alt	
Orchester Partitur	3, 60 no
Orchesterstimmen	3, - no.

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Sopran u. Altstimmen apart à	-, 20

Violine & Pianoforte

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Mazurka " " " 2.....	Mk. 2.00 4/-
Tarantella " " " 3.....	Mk. 2.50 5/-

Orchester.

Tanzweisen Op. 89, Nr. 1.....	Partitur Mk. 2.- no. Score " 2/- net. Stimmen Mk. 2.50 no. Parts " 2/6 net.
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Drei Klavierstücke. Op. 101. Menuett.

Ignaz Brüll, op. 101, N^o 1.

Allegretto.
con grazia

Piano. *p*

First system of musical notation. The treble clef staff contains a melodic line with trills and slurs. The bass clef staff provides a harmonic accompaniment with notes and rests. A trill is marked with 'tr' at the end of the system.

Second system of musical notation. The treble clef staff features a trill marked 'tr' and a melodic line. The bass clef staff has a dynamic marking of *mf* and continues the accompaniment.

Third system of musical notation. The treble clef staff has a melodic line. The bass clef staff shows a dynamic change from *f* to *p* and includes a key signature change to one flat.

Fourth system of musical notation. The treble clef staff is marked *dolce*. The bass clef staff includes a series of *Ped.* markings and ends with *Ped. simile*.

Fifth system of musical notation. Both staves continue the melodic and accompaniment lines with various note values and slurs.

Sixth system of musical notation. The bass clef staff has dynamic markings of *mf* and *p*, and is marked *senza Ped.* at the end. The treble clef staff includes a triplet and other melodic figures.

pp p

Ad. Ad. Ad. simile

cresc. ff

p

poco rit. a tempo

p

341313 f

poco rit.

sempre f

f *p*

Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped. simile

p

poco rit. *pp/a tempo* *pp*

Ped. Ped. *

AU ROUET.

Am Spinnrocken. — At the spinning wheel.

Ludwig Mendelssohn, Op. 47.

Piano solo M. 1. 20. 5 Frcs.
4/—

Surrend und summend. (*Humming and buzzing.*)

PIANO. *pp*

Meno mosso.

mf *pp* *pp*

il basso sempre stacc.

p

pp

LEIPZIG. **BOSWORTH & C^o** PARIS.

WIEN.

LONDON W. 5 Princes Str. Oxford Str.

J'y Pense!

Ritornell.

Erik Meyer-Helmund.

Andante.

Copyright 1895 by Bosworth & Co

Troisième Mazurka.

Erik Meyer-Helmund.

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Am Bach.

Phantasie-Stück.

Erik Meyer-Helmund.

Andante.

Copyright 1895 by Bosworth & Co

Chanson Triste.

Erik Meyer-Helmund.

Copyright 1895 by Bosworth & Co

Valse romantique.

Erik Meyer-Helmund.

Tempo rubato.

Copyright 1895 by Bosworth & Co

„Souvenir d'Isola bella“

Menuett.

Erik Meyer-Helmund.

Copyright 1896 by Bosworth & Co

Dialogue. H. Mannfred, Op. 23.

Partitur u. Stimmen M. 1.50 n
Score and Parts . . . 1/5 n
Partitions et Parties . . . 2 F. n
Bijou Orchester . . . M. 1.20 n
1/3 F. 1.50 n
2/ms . . . M. 1.50 4/ 6 F.
4/ms . . . M. 1.50 4/ 7.50 F.
Piano u. Violine M. 2. 4/ 9 F.

Langsames Walzertempo. *Slow waltz time. Valse lente.*

Piano.

Copyright 1901 by Bosworth & Co.

Cortège japonais. A. Tellier.

Piano solo . . . M. 1.50 4/ 2 F. n
Orchestre . . . M. 2. 2/ net

Piano.

Moderato.

Copyright 1901 by Bosworth & Co.

Valse des Blondes. A. Tellier.

Piano solo . . . M. 1.50 4/ 2 F. n
Orchestre . . . M. 2. 2/ net

Piano.

Tempo da Valse.

p rit. a tempo

Tri.
Con molto espressione.

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„ 3. FORINO, L. Scherzetto pastorale.....	Fres. 5. Mk. 1.20.	„ 40. „ „ Op.191 N ^o 2. Intermezzo Scherzando.....	Fres. 5. Mk. 1.50
„ 4. GABRIEL MARIE. Première Valse.....	Fres. 6. Mk. 1.80.	„ 41. DUBOIS, H. Les Amourettes.....	n. Fres. 2. Mk. 1.50
„ 5. „ „ Belle Marquise.....	Fres. 5. Mk. 1.50.	„ 42. WILM, N.v. Op.188 N ^o 1. Capricietto.....	n. Fres. 2. Mk. 1.20
„ 6. MOORE, G.P. Melodie poétique.....	Fres. 5. Mk. 1.50.	„ 43. „ „ Op.188 N ^o 2. Piece lyrique.....	n. Fres. 2. Mk. 1.20
„ 7. „ „ Valse Novelette.....	Fres. 5. Mk. 1.50.	„ 44. SPEIDEL, W. Op.111. Andante espressivo.....	Fres. 4. Mk. 1.50
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„ 9. REINECKE, C. Fantasiestück.....	Fres. 5. Mk. 1.50.	„ 46. „ „ Marcia funèbre.....	Fres. 4. Mk. 1.50
„ 10. PABST, L. Deuxième Valse.....	Fres. 5. Mk. 1.50.	„ 47. BENDALL, W.E. Valse Caprice. As dur Affat ^o	Fres. 2. Mk. 1.50
„ 11. WINTERNITZ, R. Polka de Concert.....	Fres. 5. Mk. 1.50.	„ 48. BREMNER, ERNST, J. Sonatine.....	Mk. 1.20
„ 12. WEBER, E. Chaperon rouge.....	Fres. 5. Mk. 1.50.	„ 49. BONAWITZ, J.H. Danses hongroises.....	n. Fres. 4. Mk. 1.50
„ 13. „ „ Musette Gavotte.....	Fres. 5. Mk. 1.50.	BASS, RODERICH. Quatre Morceaux.....	
„ 14. AFFERNI, U. La Sirène.....	Fres. 5. Mk. 1.20.	„ 50. „ N ^o 1. Souvenir.....	Mk. 1.20
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„ 20. „ „ Hourida. Valse de Concert.....	Fres. 6. Mk. 1.80.	„ 55. „ N ^o 1. Erinnerung.....	Mk. 1.20
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„ 27. „ „ Dolce far niente.....	n. Fres. 2. Mk. 1.50.	„ 60. „ „ Carillon.....	Mk. 1.20
„ 28. „ „ Tarantella.....	n. Fres. 2.50 Mk. 1.80.	„ 61. LINDO, A.H. Etude in A mineur.....	Mk. 1.50
„ 29. GALE, G.R. Barcarolle.....	n. Fres. 2.50 Mk. 1.80.	„ 62. LANG, HENRY ALB. Deux Elégies.....	Mk. 1.60
„ 30. „ „ Nachtstück.....	n. Fres. 2.50 Mk. 1.80.	„ 63. HORVÁTH, GÉZA. Schmeichelei. (Câlinerie.).....	
„ 31. „ „ Scherzo.....	n. Fres. 2.50 Mk. 1.80.	(Flattery.) Valse brillante.....	n. Fres. 6. Mk. 1.80
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„ 33. „ „ 2. Wiegenlied.....	n. Fres. 2. Mk. 1.50.	„ 65. „ N ^o 2. Scène sérieuse.....	Fres. 4. Mk. 1.50
„ 34. „ „ 3. Menuett.....	n. Fres. 2. Mk. 1.50.	„ 66. „ N ^o 3. La capricieuse.....	Fres. 4. Mk. 1.50
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(Wallflower. Delaissée).....	Fres. 6. Mk. 1.50.	„ 68. Op.14 N ^o 2. Un peu de flirt. (A Little Flirtation) Valse-Impromptu.....	Fres. 5. Mk. 1.50
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„ 37. „ „ Scherzo-Impromptu.....	n. Fres. 2.50 Mk. 1.80.	„ 70. ROBERTS, OSBORNE. Rêverie.....	Mk. 1.50
		„ 71. WILM, N.v. Op.191 N ^o 3. Intermezzo lyrico.....	Fres. 5. Mk. 1.50
		„ 72. „ „ Op.191 N ^o 4. Intermezzo brillante.....	Fres. 6. Mk. 1.80

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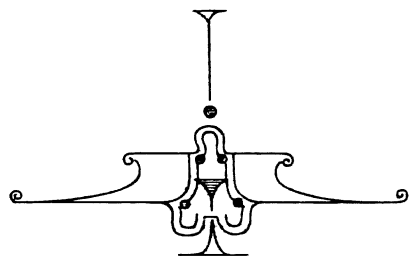
Wien, I.

Piano solo

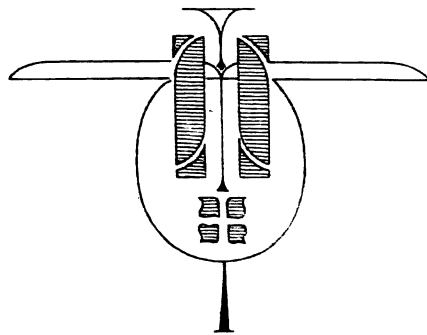
IGNAZ BRÜLL

Drei Klavierstücke

OP. 101.



- | | | | |
|------------------|----|-----------|---|
| N ^o . | 1. | MENUETT | ♩ |
| N ^o . | 2. | GAVOTTE | ♩ |
| N ^o . | 3. | NOVELETTE | |



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WIEN I, Wollzeile 1.

Premier Aveu!

First Avowal.

Ernest Gillet.

PIANO.

a tempo

p

un poco rit.

un poco animato

p

un poco rit.

tempo

un poco rit.

Tendre éveil.

IDYLLE.

Gabriel-Marie.

PIANO.

Andante cantabile.
naïvement (environ $\text{♩} = 80$)

p

IGNAZ BRÜLL

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Pianoforte.

Tanzweisen Op. 89, Nr. 1.	Mk. 1.80 4/-
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Berceuse a) in F ^{dur} major Op. 93 N ^o 1.	Mk. 1.20
b) in Fis-(F*) ^{dur} major	Mk. 1.20
Impromptu " " " 2	Mk. 1.50 4/-
Reigen " " " 3	Mk. 1.50 4/-
Spanischer Tanz	Mk. 1.50 4/-
Menuett Op. 101 N ^o 1.	Mk. 1.20 3/-
Gavotte " " " 2.	Mk. 1.00 2/-
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Pianoforte zu 4 Händen (Duet)

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Gesänge

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Orchesterstimmen	3, - 00

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Drei Klavierstücke. Op. 101.

Gavotte.

Ignaz Brüll, op.101, N^o 2.

Allegro vivace.

Piano.

The musical score for the Gavotte is written in 3/4 time and consists of six systems of piano and bass staves. The piece begins with a piano (*p*) dynamic and an *Allegro vivace* tempo. The first system includes fingerings (1, 4, 1, 4, 5, 3) and a *p* dynamic. The second system features a *cresc.* marking and fingerings (1 2 4, 5 1 2, 1 2 4, 5 1 2, 1 3 5). The third system has a *f* dynamic and a *poco dim.* marking. The fourth system includes a *ff* dynamic, a *marcato, non legato* instruction, and fingerings (2, 1, 1, 2, 3, 4, 2, 2, 4, 5, 4, 5). A section labeled *Leichter:* begins with a first ending bracket. The fifth system starts with *poco dim.* and ends with *cresc. f*. The sixth system concludes with a *Fine.* marking.

p

1^{ma} volta 2^{da} volta

Ped.

Ped.

f

Ped. *

dim. poco a poco

sempre dim.

pp

Da capo al fine.

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„ 3. FORINO, L. Scherzetto pastorale	Fres. 5. Mk. 1.20.	„ 40. „ „ Op. 191 N ^o 2. Intermezzo Scherzando	Fres. 5. Mk. 1.50.
„ 4. GABRIEL MARIE. Première Valse	Fres. 6. Mk. 1.80.	„ 41. DUBOIS, H. Les Amourettes	n. Fres. 2. Mk. 1.50.
„ 5. „ „ Belle Marquise	Fres. 5. Mk. 1.50.	„ 42. WILM, N. v. Op. 188 N ^o 1. Capricietto	n. Fres. 2. Mk. 1.20.
„ 6. MOORE, G. P. Melodie poétique	Fres. 5. Mk. 1.50.	„ 43. „ „ Op. 188 N ^o 2. Piece lyrique	n. Fres. 2. Mk. 1.20.
„ 7. „ „ Valse Novelette	Fres. 5. Mk. 1.50.	„ 44. SPEIDEL, W. Op. 111. Andante espressivo	Fres. 2. Mk. 1.30.
„ 8. LINDER, G. Concert Mazurka	Fres. 5. Mk. 1.50.	„ 45. „ „ Scherzo	Fres. 4. Mk. 1.30.
„ 9. REINECKE, C. Fantasiestück	Fres. 5. Mk. 1.30.	„ 46. „ „ Marcia funèbre	Fres. 4. Mk. 1.30.
„ 10. PABST, L. Deuxième Valse	Fres. 5. Mk. 1.50.	„ 47. BENDALL, W. E. Valse Caprice: As dur A l'atto. Fres. 2. Mk. 1.50.	Mk. 1.20.
„ 11. WINTERNITZ, R. Polka de Concert	Fres. 5. Mk. 1.30.	„ 48. BREMNER, ERNST, J. Sonatine	Mk. 1.20.
„ 12. WEBER, E. Chaperon rouge	Fres. 5. Mk. 1.50.	„ 49. BONAWITZ, J. H. Danses hongroises	n. Fres. 4. Mk. 1.50.
„ 13. „ „ Musette Gavotte	Fres. 5. Mk. 1.30.	BASS, RODERICH. Quatre Morceaux	
„ 14. AFFERNI, U. La Sirène	Fres. 5. Mk. 1.20.	„ 50. „ N ^o 1. Souvenir	Mk. 1.20.
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„ 21. „ „ Ronde de Nuit	Fres. 6. Mk. 1.80.	„ 56. „ N ^o 2. Zarter Vorwurf	Mk. 1.20.
„ 22. CLUTSAM, G. H. Aubade	Fres. 6. Mk. 1.80.	„ 57. „ N ^o 3. Plauderei	Mk. 1.20.
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„ 25. WITTENBECHER, O. Gondoliera	n. Fres. 2. Mk. 1.20.	Stücke. / N ^o 3. Liedel N ^o 4. In der Schenke	1/6 n.
„ 26. „ „ Canzonetta	n. Fres. 2. Mk. 1.20.	„ 59. MAYER, HANS. Valse à la Reine du coeur	Mk. 1.20.
„ 27. „ „ Dolce far niente	n. Fres. 2. Mk. 1.50.	„ 60. „ „ Carillon	Mk. 1.20.
„ 28. „ „ Tarantella	n. Fres. 2.50. Mk. 1.80.	„ 61. LINDO, A. H. Etude in A mineur	Mk. 1.50.
„ 29. GALE, G. R. Barcarolle	n. Fres. 2.50. Mk. 1.80.	„ 62. LANG, HENRY ALB. Deux Elégies	Mk. 1.50.
„ 30. „ „ Nachtstück	n. Fres. 2.50. Mk. 1.50.	„ 63. HORVÁTH, GÉZA. Schmeichelei. (Câlinerie.)	
„ 31. „ „ Scherzo	n. Fres. 2.50. Mk. 1.80.	(Flattery.) Valse brillante	n. Fres. 6. Mk. 1.80.
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J'y Pense!

Ritornell.

Erik Meyer-Helmund.

Andante.

Musical score for 'J'y Pense!' featuring piano (pp) and dolce pp dynamics, with fingerings and ornaments indicated.

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Troisième Mazurka.

Erik Meyer-Helmund.

Musical score for 'Troisième Mazurka' featuring piano (p) and forte (f) dynamics, with fingerings and ornaments indicated.

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Am Bach.

Phantasie-Stück.

Erik Meyer-Helmund.

Andante.

Musical score for 'Am Bach' featuring piano (pp) dynamics, with fingerings and ornaments indicated.

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Chanson Triste.

Erik Meyer-Helmund.

Musical score for 'Chanson Triste' featuring piano (pp) and piano (p) dynamics, with fingerings and ornaments indicated.

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Valse romantique.

Erik Meyer-Helmund.

Tempo rubato.

Musical score for 'Valse romantique' featuring piano (p) dynamics, with fingerings and ornaments indicated.

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„Souvenir d'Isola bella“

Menuett.

Erik Meyer-Helmund.

Musical score for 'Souvenir d'Isola bella' featuring piano (p) dynamics and a ritardando (ritard.) marking, with fingerings and ornaments indicated.

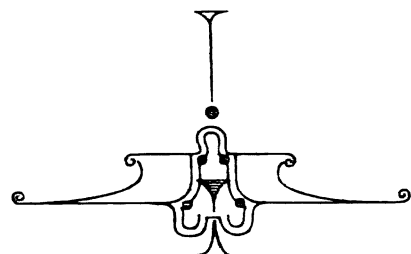
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Piano solo

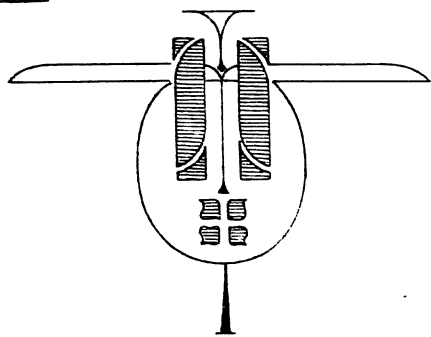
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OP. 101.



- | | | | |
|------------------|----|-----------|---|
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PIANO. *p*

sempre legato
mp

pp à la Musette (*etwas bewegter*) quicker

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p il accompagnamento

PIANO.

mf la melodia ben marcato

a tempo

un poco rit.

mf

p *mf* *f* *con tenerezza*

BOSWORTH & CO

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Novellette.

Ignaz Brüll, op.101, N^o 3.

Allegro moderato.

Piano.

The first system of the piano piece consists of two staves. The treble clef staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass clef staff starts with a forte (*f*) dynamic marking and features a complex accompaniment of chords and moving lines. A circled '8' is present at the end of the system.

The second system continues the piece with two staves. The treble clef staff has a piano (*p*) dynamic marking. The bass clef staff continues with its accompaniment. A circled '8' is present at the end of the system.

The third system consists of two staves. The treble clef staff is marked *legato*. The bass clef staff has a *cresc.* marking and a mezzo-forte (*mf*) dynamic marking. A circled '8' is present at the end of the system.

The fourth system consists of two bass clef staves. The upper staff has a piano (*p*) dynamic marking. The lower staff has a *cresc.* marking. A circled '8' is present at the end of the system.

The fifth system consists of two bass clef staves. The upper staff has a fortissimo (*ff*) dynamic marking. A circled '8' is present at the end of the system.

First system of musical notation. The treble clef staff begins with a whole rest, followed by a melodic line. The bass clef staff starts with a dynamic marking *f* and contains a complex accompaniment. A *dimin.* marking is placed above the bass staff. A *poco rit.* marking is placed above the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with a *p dolce* dynamic marking. The bass clef staff provides a steady accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with some chordal textures.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a complex accompaniment with a *leggiero* marking. A fingering number '5' is visible at the end of the system.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a complex accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a complex accompaniment with a *cresc.* marking.

First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 2, 4, 5, 4, 5, 1, 2, 1, 2, 1 and dynamics *cresc.* and *f*. The left hand (bass clef) has a rhythmic accompaniment with dynamics *f*.

Second system of musical notation. The right hand has a melodic line with dynamics *p* and *cresc.*. The left hand has a rhythmic accompaniment with dynamics *p*.

Third system of musical notation. The right hand has a melodic line with dynamics *ff* and a triplet of eighth notes. The left hand has a rhythmic accompaniment with dynamics *ff*. A double asterisk **** is placed below the right hand staff.

Fourth system of musical notation. The right hand has a melodic line with dynamics *mf*. The left hand has a rhythmic accompaniment with dynamics *mf*.

Fifth system of musical notation. The right hand has a melodic line with dynamics *p*, *poco cresc.*, and *cresc.*. The left hand has a rhythmic accompaniment with dynamics *p*.

Sixth system of musical notation. The right hand has a melodic line with dynamics *f*. The left hand has a rhythmic accompaniment with dynamics *f*.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and features a triplet of eighth notes in the first measure, with fingerings 1, 2, 5 indicated. The dynamic marking *p* is placed above the first measure, and *cresc.* is placed above the third measure.

The second system continues the piece. The upper staff has a melodic line with a *poco rit.* marking above the final measure. The lower staff has a triplet of eighth notes in the first measure. Dynamic markings include *f* above the third measure and *dim.* above the fourth measure.

The third system features a tempo marking *a tempo* above the first measure. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic marking *p dolce* is placed above the first measure.

The fourth system shows a continuation of the piano accompaniment. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with chords and eighth notes.

The fifth system features a tempo marking *leggiero* above the first measure. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with chords and eighth notes.

The sixth system features a tempo marking *8* above the first measure. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with chords and eighth notes.

First system of musical notation, featuring treble and bass staves. The piece is in a key with one sharp (F#) and a common time signature. The music consists of eighth and sixteenth notes with various articulations. The word *cresc.* is written above the first and third measures.

Second system of musical notation. It continues the piece with similar rhythmic patterns. The dynamic marking *f* (forte) appears in the second measure, and *p* (piano) appears in the fourth measure.

Third system of musical notation, primarily consisting of block chords and sustained notes. The word *cresc.* is written above the second measure.

Fourth system of musical notation. It features a triplet of eighth notes in the first measure, marked *ff* (fortissimo). The dynamic *mf* (mezzo-forte) is used in the second measure, and *f* (forte) is used in the fourth measure. There are asterisks (*) below the first and third measures.

Fifth system of musical notation. The music is marked *f* (forte) throughout. The instruction *dim. poco a poco* (diminuendo poco a poco) is written above the final measure. There is an asterisk (*) below the first measure.

Sixth system of musical notation. The music is marked *p* (piano) and includes the instruction *p sempre dimin.* (piano sempre diminuendo). The dynamic *f* (forte) appears in the final measure. There are asterisks (*) above the final measure.

J'y Pense!

Ritornell.

Erik Meyer-Helmund.

Andante.

Musical score for J'y Pense! featuring piano (pp) and dolce pp dynamics, with repeat signs and fermatas.

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Troisième Mazurka.

Erik Meyer-Helmund.

Musical score for Troisième Mazurka featuring forte (f) dynamics and repeat signs.

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Am Bach.

Phantasie-Stück.

Erik Meyer-Helmund.

Andante.

Musical score for Am Bach featuring piano (pp) dynamics and complex chordal textures.

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Chanson Triste.

Erik Meyer-Helmund.

Musical score for Chanson Triste featuring piano (pp) and forte (f) dynamics, with repeat signs.

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Valse romantique.

Tempo rubato.

Erik Meyer-Helmund.

Musical score for Valse romantique featuring piano (p) dynamics and a rubato tempo.

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„Souvenir d'Isola bella“

Menuett.

Erik Meyer-Helmund.

Musical score for „Souvenir d'Isola bella“ featuring piano (p) dynamics and a ritardando section.

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Arrangements:

Piano Solo... Mk 1.50
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Bijou Orchester Mk 1.20

Mimosa Gavotte.

Tempo di Gavotta.

W. Aletter

PIANO.

p *delicato*

mf con energia *p*

TRIO.

mf

Arrangements:

Piano Solo... Mk 1.50
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ROCOCO.

(Sogno di Primavera)

Piano 4ms... Mk 2.00
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Tempo di Gavotta.

W. Aletter.

PIANO.

p *sempre staccato*

Più lento.

mf *La melodia ben marcato*

cresc. *f* *riten.* *f con espressione*

J'y Pense!

Ritornell.

Erik Meyer-Helmund.

Andante.

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Menuett.

Erik Meyer-Helmund.

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